

REMENDER • CRAIG • BOYD

DEADLY CLASS™



1988
29



The Story So Far...

Saya Kuroki barely has time to wash the blood of her former ward and boyfriend Marcus, whom she ran through with her heirloom katana during the Kings Dominion Freshman Finals, off her hands before a new crop of students are enrolled in the school, eager to begin their training to become assassins.

The freshmen are guppies in shark-infested waters. The student council, headed by Shabnam and Grogda, are mercilessly consolidating their control of the school using intrigue, subterfuge, and gossip. Saya is a thorn in their side--one they mean to tend to permanently.

Tasked by Headmaster Lin to take a new ward under her wing, Saya reluctantly begins mentoring Zenzele, a freshman from war-torn Ethiopia. But on Halloween, her ward sneaks off the school grounds, and Saya tracks the wayward Zenzele; Quan, the Vietnamese-American rockabilly; and Helmut, the East German metalhead, to a bar in Little Tokyo.

It turns out the bar is a front for a local Yakuza syndicate that's loyal to Saya's devilish brother, a Japanese crime lord who hungers for something his sister stole from him many years ago.

Saya and the freshmen barely make their escape across the rooftops. When Saya falls behind, Quan doubles back for her. But rather than a helping hand, Quan gives her a dozen stabs with his butterfly knife and returns her, bleeding and unconscious, to her brother.

To make matters worse, Quan ransacks Saya's belongings and finds her journal, into which she began writing her innermost and darkest secrets...including the fact that Marcus and Mara are still alive...

RICK REMENDER • Writer
WES CRAIG • Artist
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RUS WOOTON • Letterer
SEBASTIAN GIRNER • Editor

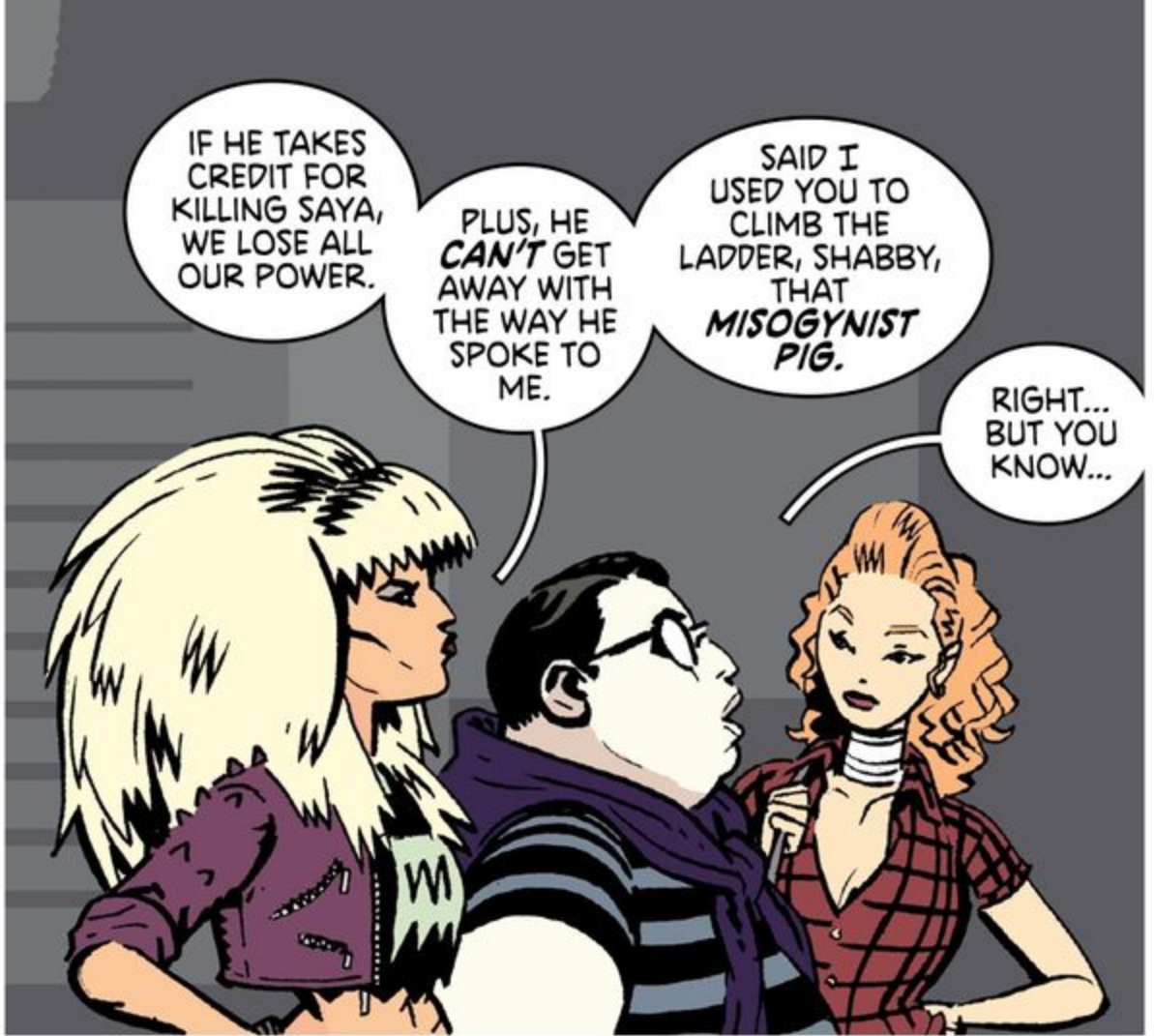
DEADLY CLASS created by
Rick Remender & Wes Craig

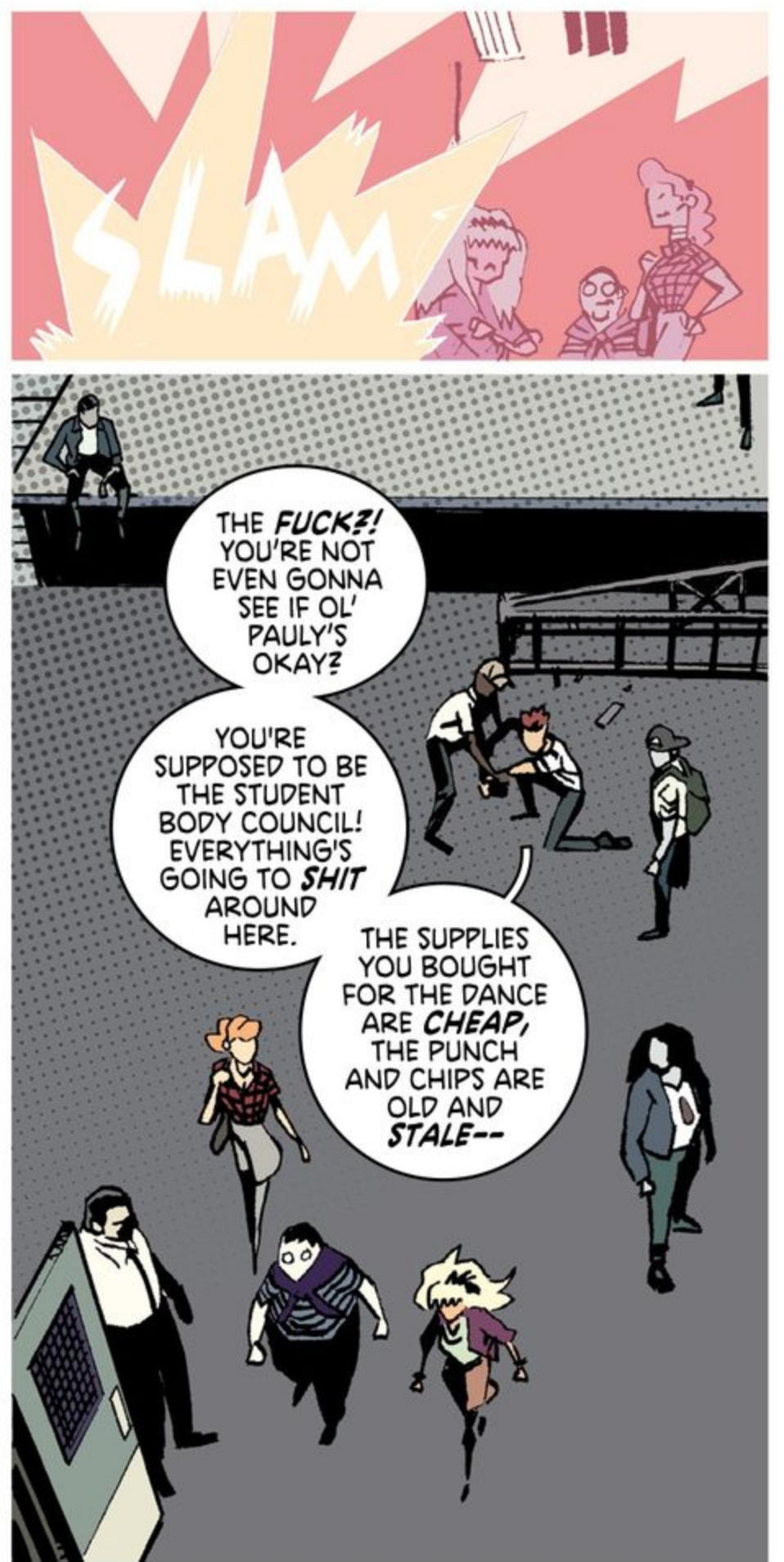
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LISTEN CLOSELY,
HALF-BREED--
WE'VE ALL GOT
THINGS WE WANT
AND THINGS WE
DON'T WANT.

WE HAVE TO
HELP EACH OTHER
ACHIEVE THEM OR
WHAT'S THE POINT
OF HAVING
FRIENDS?



FRIENDS...
RIGHT,
KENJI...

NOW, YOU DON'T
WANT A CERTAIN
YAKUZA TO KNOW
YOU KNOCKED UP
HIS DAUGHTER AND
MADE HER HAVE
AN ABORTION.

IF HE WERE TO
FIND OUT, HE'D
KILL HER AND,
NATURALLY, HE'D
KILL YOU.



YOUR HALF-VIETNAMESE
DICK DISHONORED THAT
ENTIRE FAMILY WITH
ONE NEEDLING. THAT'S A
GOOD THING TO KEEP
SECRET.

A GOOD
THING FOR
ME TO **HELP**
YOU KEEP
SECRET.

AND IF YOU
WANT ME TO
KEEP THAT
A SECRET...



DELIVER THAT
FUCKIN' MARCUS KID
TO MASTER LIN IN
THE NEXT THREE
DAYS, OR I'M NOT
GONNA BE ABLE TO
HELP YOU ANY
LONGER, QUAN.



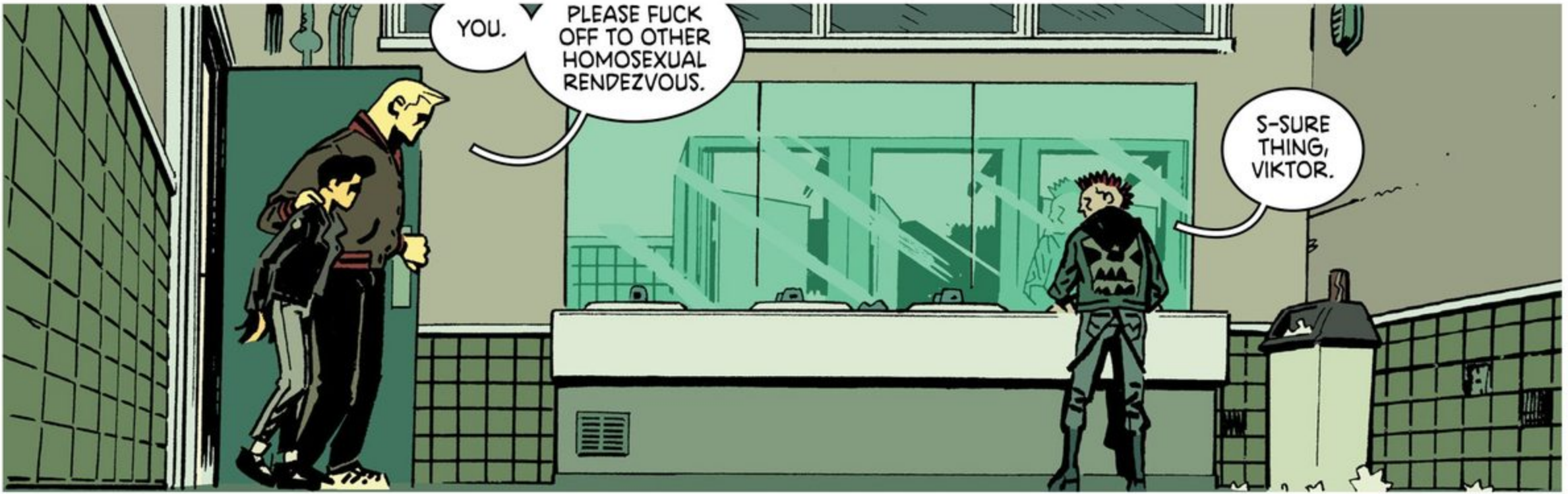
CLICK



GAAAH!

YOU LOOK
NERVOUS,
QUAN.







Y'ALL GOT SOME NAPPY-ASS HAIR.

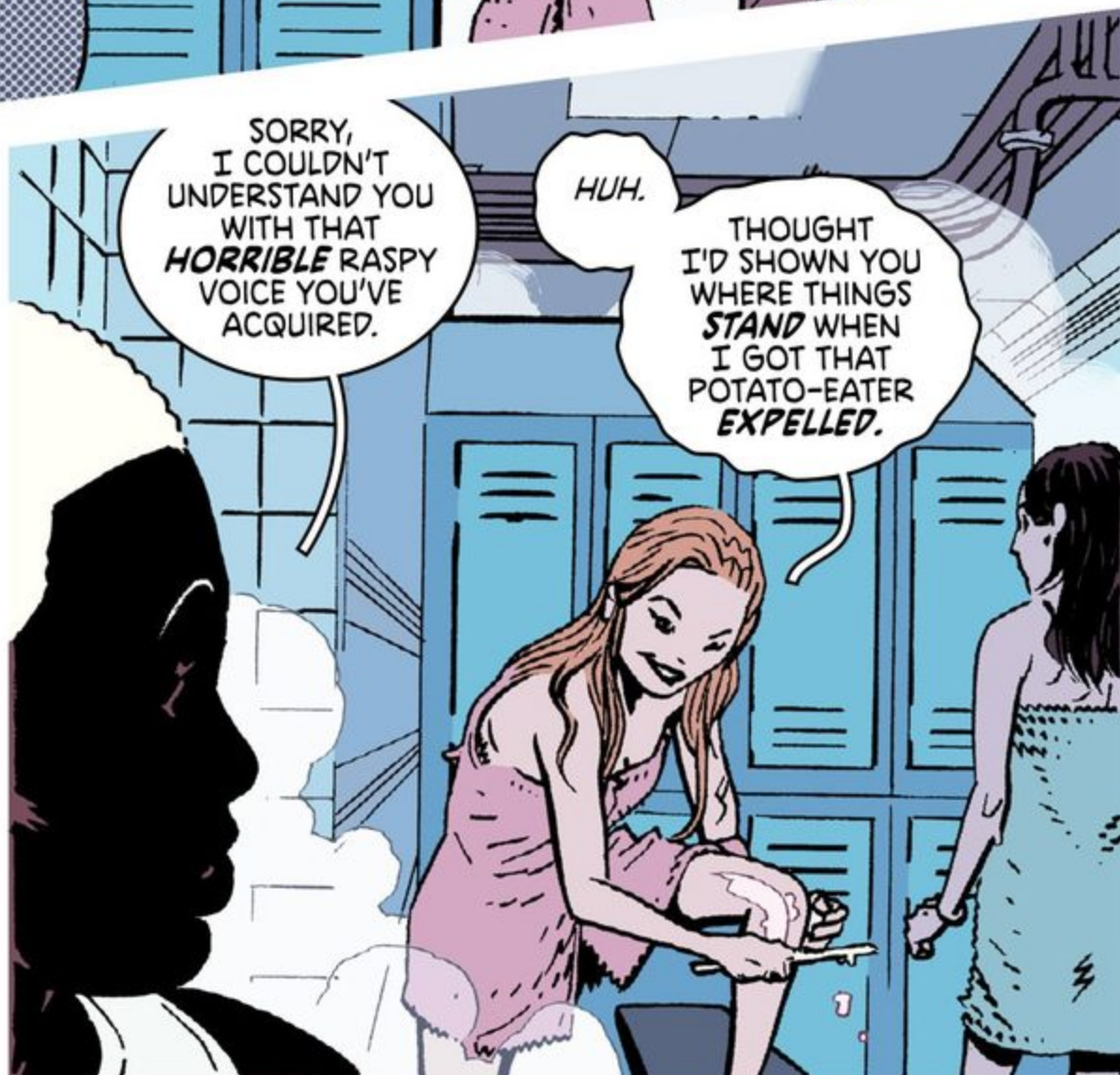
LEAVE THAT SHIT CLOGGIN' THE DRAIN AGAIN AN' YOU AN' ME GONNA HAVE AN OLD-FASHIONED ALABAMA BBQ, YOU FOLLOW?

UH... WHATEVER YOU SAY, BRANDY.



WHY CAN'T YOU BE LIKE ZENZELE HERE?

KEEP THAT HAIR SHORT AN' MANAGEABLE.



SORRY, I COULDN'T UNDERSTAND YOU WITH THAT HORRIBLE RASPY VOICE YOU'VE ACQUIRED.

HUH.

THOUGHT I'D SHOWN YOU WHERE THINGS **STAND** WHEN I GOT THAT POTATO-EATER **EXPELLED**.



YOU'RE MINE.

WORD IS YOU WERE THE LAST TO SEE SAYA 'FORE SHE WENT MISSIN'.

AN' YOU DIDN'T THINK TA TELL, OL' BRANDY?



I DON'T KNOW WHAT HAPPENED TO SAYA.

SHE DIDN'T COME OUT WITH US ON HALLOWEEN.

AND IF YOU CONTINUE TO SPEAK TO ME IN THIS MANNER, YOU **WILL** REGRET IT.



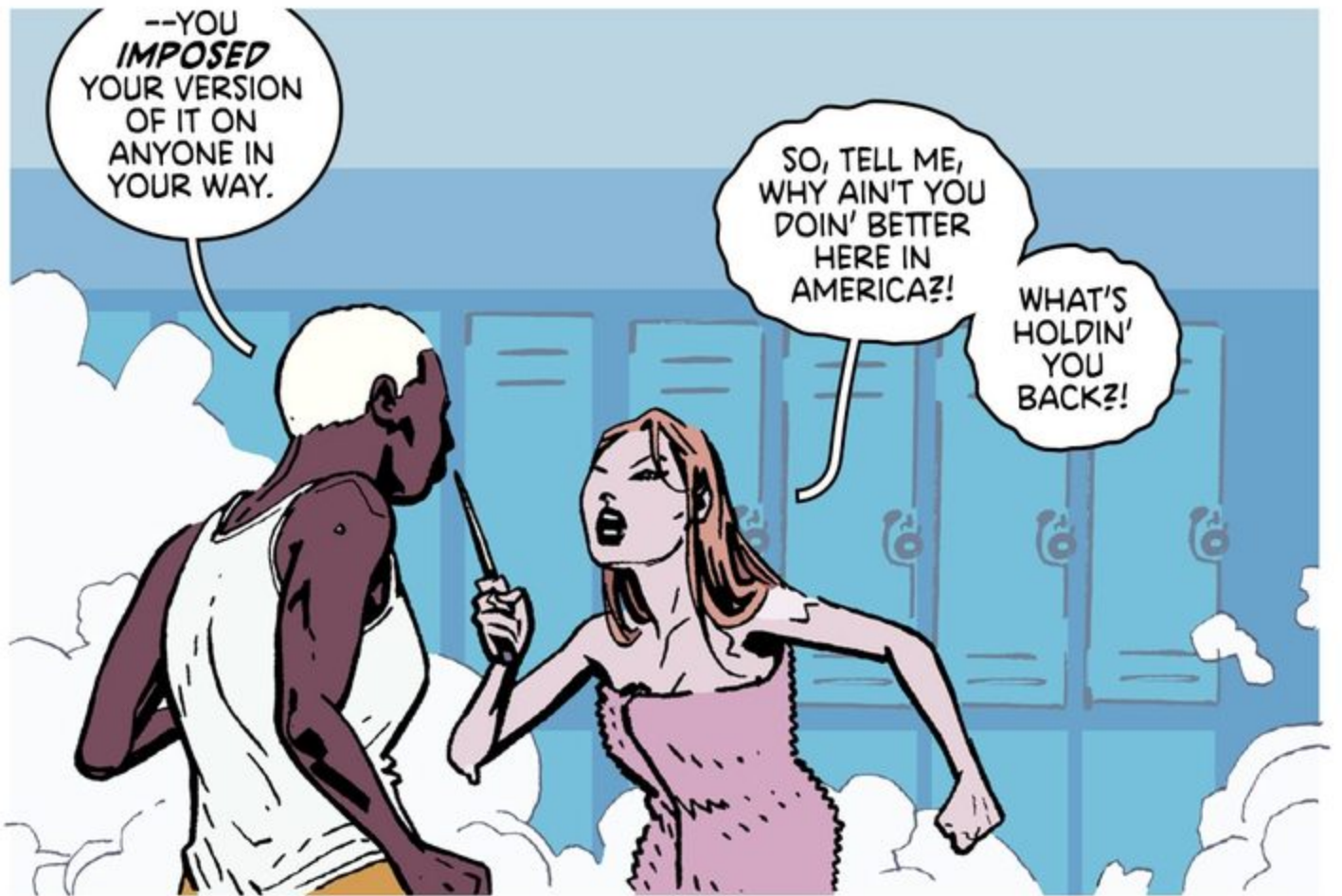
UNDERSTAND YER PLACE--DO LIKE I TELL YA--**SPILL**.

AN' WITHOUT GIVING ME A WHOLE LOT O' JUNGLE BULLSHIT TALK.



PEOPLE'RE MOST VENGEFUL AGAINST THOSE WHO'VE SHOWN 'EM AN UGLY **TRUTH** ABOUT THEMSELVES.











IF WE MAKE
A WRONG ONE,
SOMETIMES WE
CAN CHANGE
BACK.



I DON'T THINK
YOU KNOW WHAT
THE FUCK YOU'RE
TALKING ABOUT,
FRESHMAN.



I'M NOT
GOING TO GIVE
YOU SOME BIG
LECTURE...

I'M JUST...
GOING TO
SUGGEST ONE
THING...



...GIVE IT
ONE MORE
NIGHT.



YOU DON'T
KNOW WHAT
I'VE DONE TO
SURVIVE.



THE PAST
IS ALL
BULLSHIT.
JUST BAD
MEMORIES.

SO, I SAY
FOCUS ON
FINDING SOME
FUN *NOW.*



C'MON,
BEFORE YOU
MAKE UP
YOUR
MIND...



"...A QUICK REMINDER WHAT IT FEELS LIKE."

...WE HATE THOSE WHO HAVE INTEGRITY WHERE WE LACK IT.



I TRY TO LOVE THEM. NO JOKE.

IT'S NOT LIKE WHEN WE WERE KIDS, ADULTS DON'T JUST *LOVE* EACH OTHER.

THEY ALL *NEED* SOMETHING FROM SOMEONE.



THAT'S WHEN YOU KNOW YOU'VE LOST YOUR CHILDHOOD. WHEN EVERYONE YOU HAVE AROUND YOU SERVES SOME *PURPOSE*.

I DON'T NEED ANYTHING FROM YOU.



GUESS IF YOU WERE TRYING TO SCREW, YOU'D DRAG ME SOMEPLACE BETTER THAN A 7-11 IN THE SUNSET DISTRICT.

UNLESS THAT'S, LIKE, A GERMAN THING...



IT'S MORE NORMAL OUT HERE. YOU CAN GET INTO SOME REGULAR ADOLESCENT FUN.

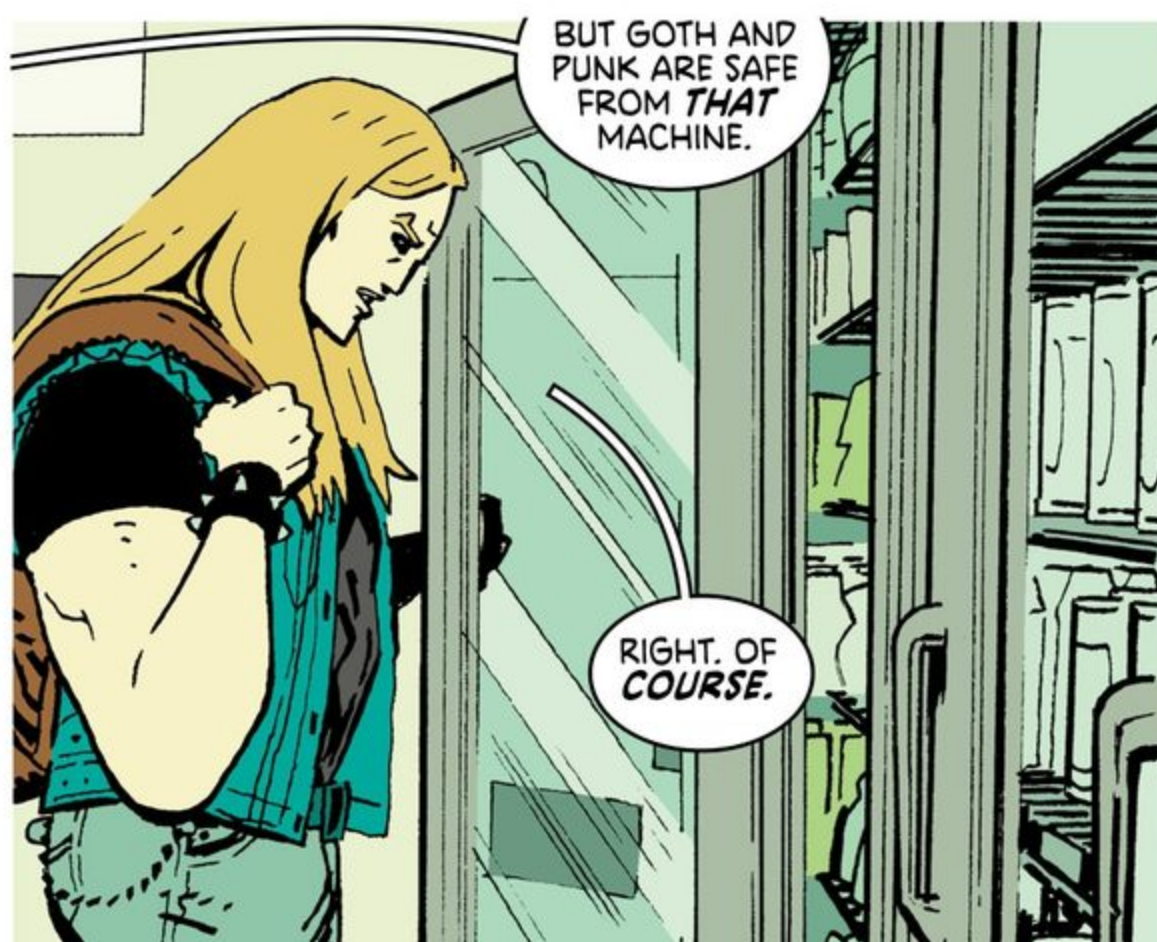
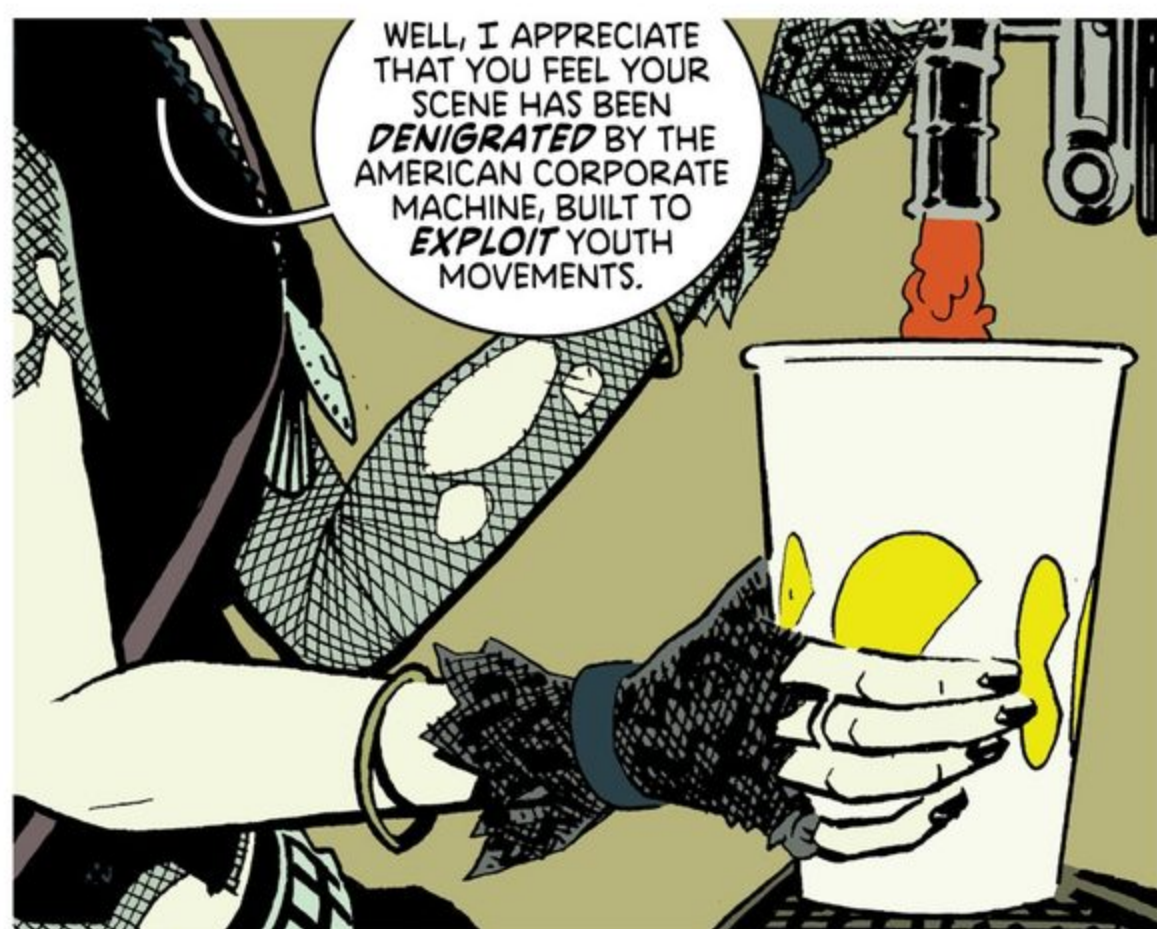
A METAL-HEAD'S IDEA OF FUN MIGHT BE DIFFERENT FROM A GOTH'S IDEA OF FUN.

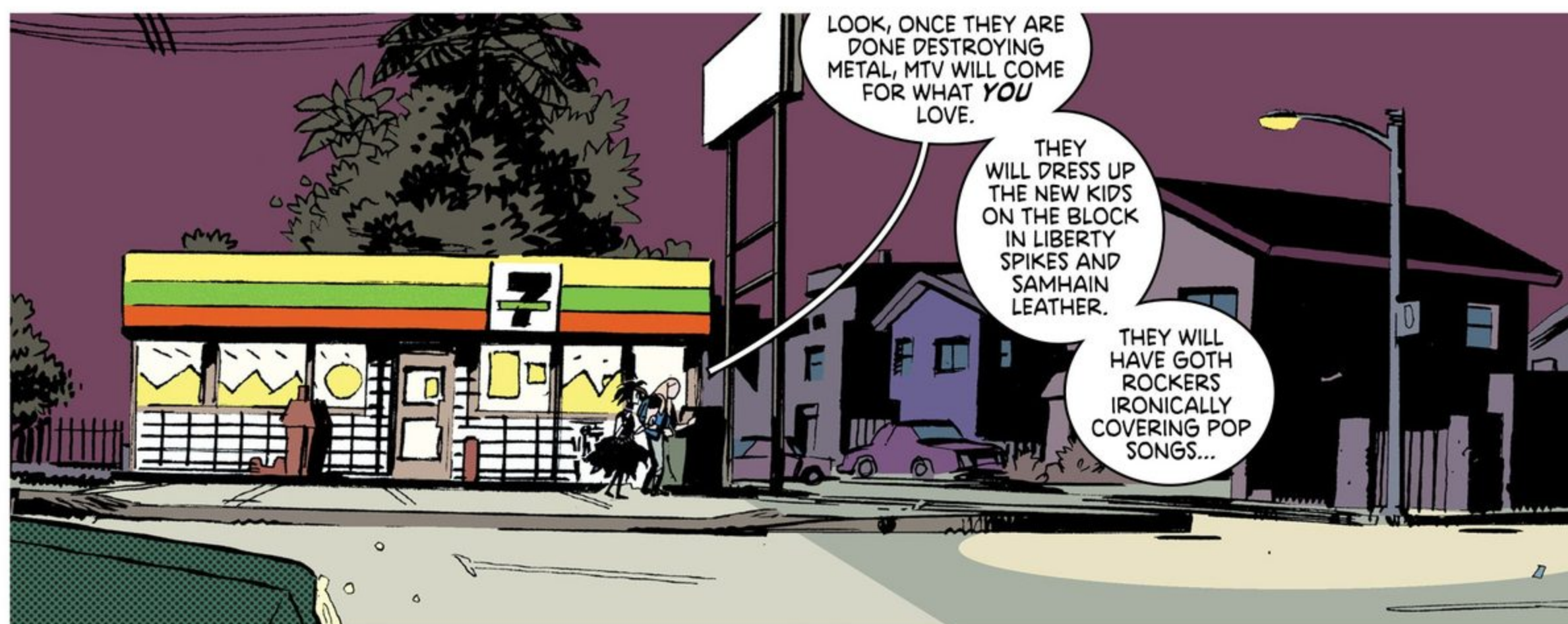


WHAT DO YOU THINK A METALHEAD'S IDEA OF FUN IS?

A BUNCH OF GIRLS WEARING TIGHT TIGER PRINT SHIT WITH STUPID TEASED HAIR COVERED IN AQUA NET.

DUDES BANGING HEADS TOGETHER, TERRIBLE BEER...

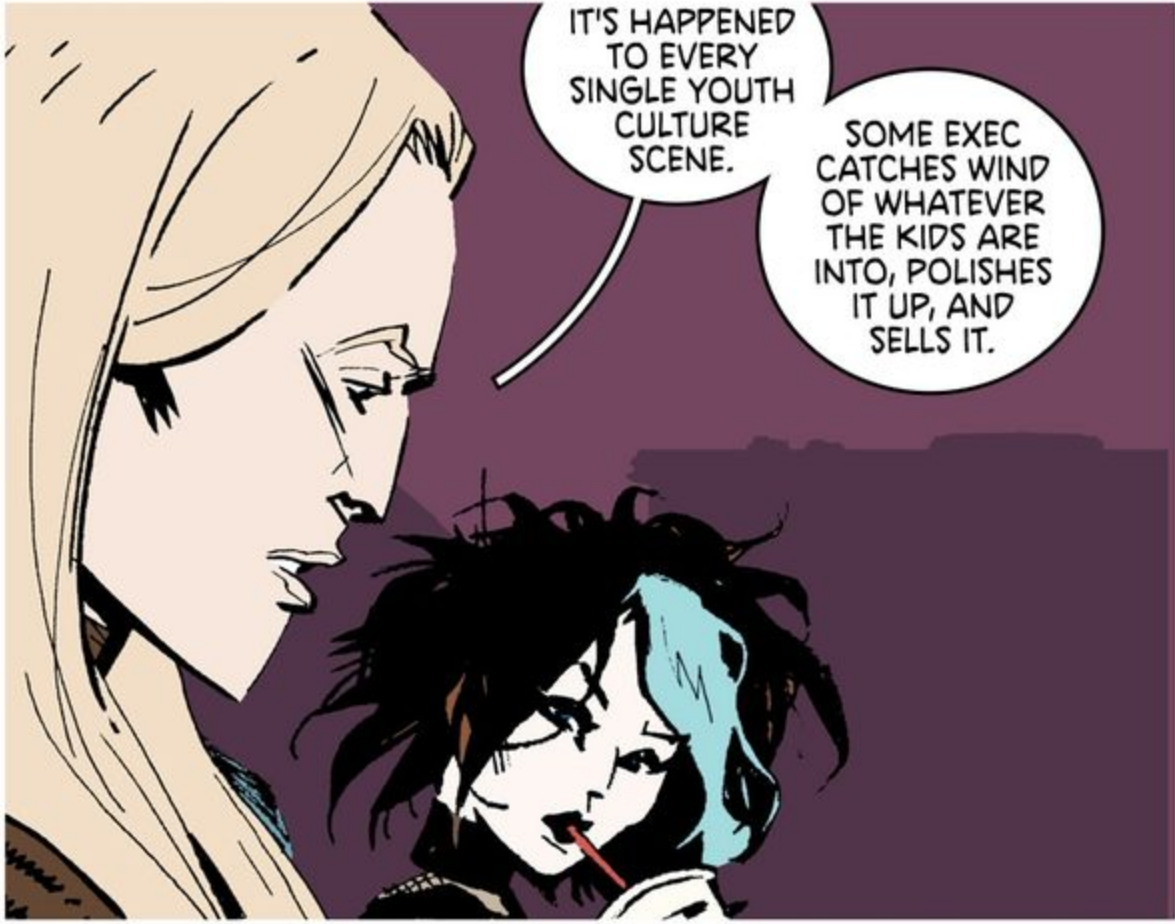






...AND THEN IT WILL **DIE**.

ALL **AUTHENTICITY** DRAINED FROM IT, NEVER TO RETURN QUITE THE SAME WAY EVER AGAIN.



IT'S HAPPENED TO EVERY SINGLE YOUTH CULTURE SCENE.

SOME EXEC CATCHES WIND OF WHATEVER THE KIDS ARE INTO, POLISHES IT UP, AND SELLS IT.



I DON'T KNOW.

EVEN IF THAT DID HAPPEN...

IT **FUCKING WILL**.



I DON'T THINK IF THEY MADE SOME SHITTY POP PUNK OR SELLOUT GOTH STUFF ON MTV THAT IT WOULD AFFECT THE MUSIC THAT'S ALREADY BEEN MADE THAT I LOVE.

YOU SAY THAT...



...BUT ONCE IT HAPPENS, YOU'LL SEE-- IT **HURTS**.

THIS SCENE YOU'RE IN, THIS MUSIC YOU LOVE, IT SPEAKS TO WHO YOU ARE, PEOPLE LIKE YOU--IT MAKES YOU FEEL YOU'RE NOT **ALONE**.



BUT ONCE EVERYONE IS DRESSED THE SAME WAY IT'S NO LONGER ABOUT INDIVIDUALITY-- IT **BECOMES** CONFORMITY.

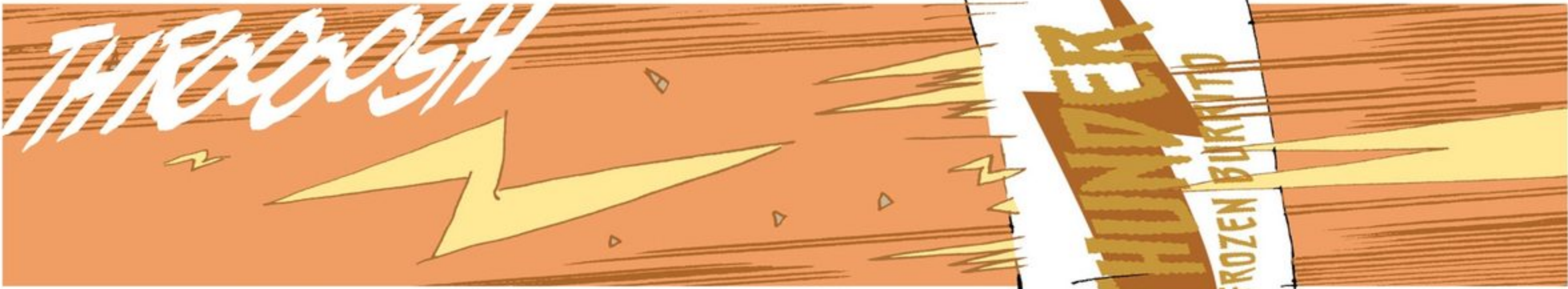
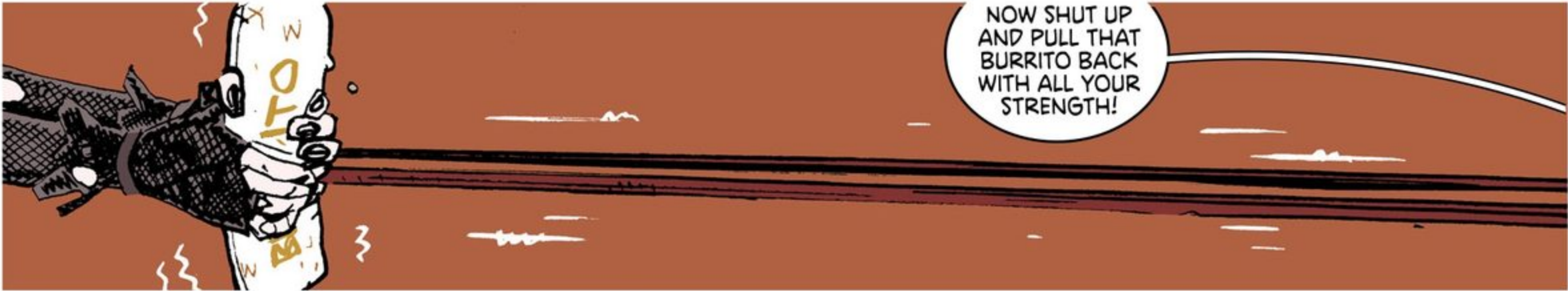


WHEN YOU SEE WHAT YOU LOVE HOMOGENIZED AND SOLD AS A PRODUCT TO MILLIONS OF ARTLESS ASSHOLES, IT **DOES** HAVE A DETRIMENTAL EFFECT.

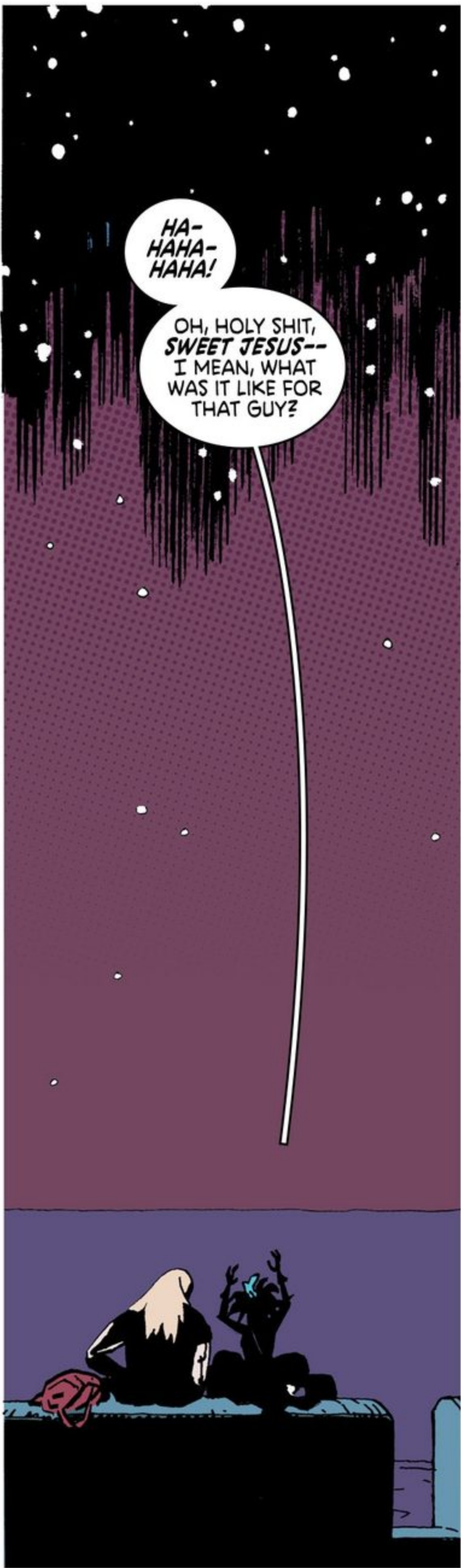


WELL, GOOD THING THERE'S NO CHANCE OF--

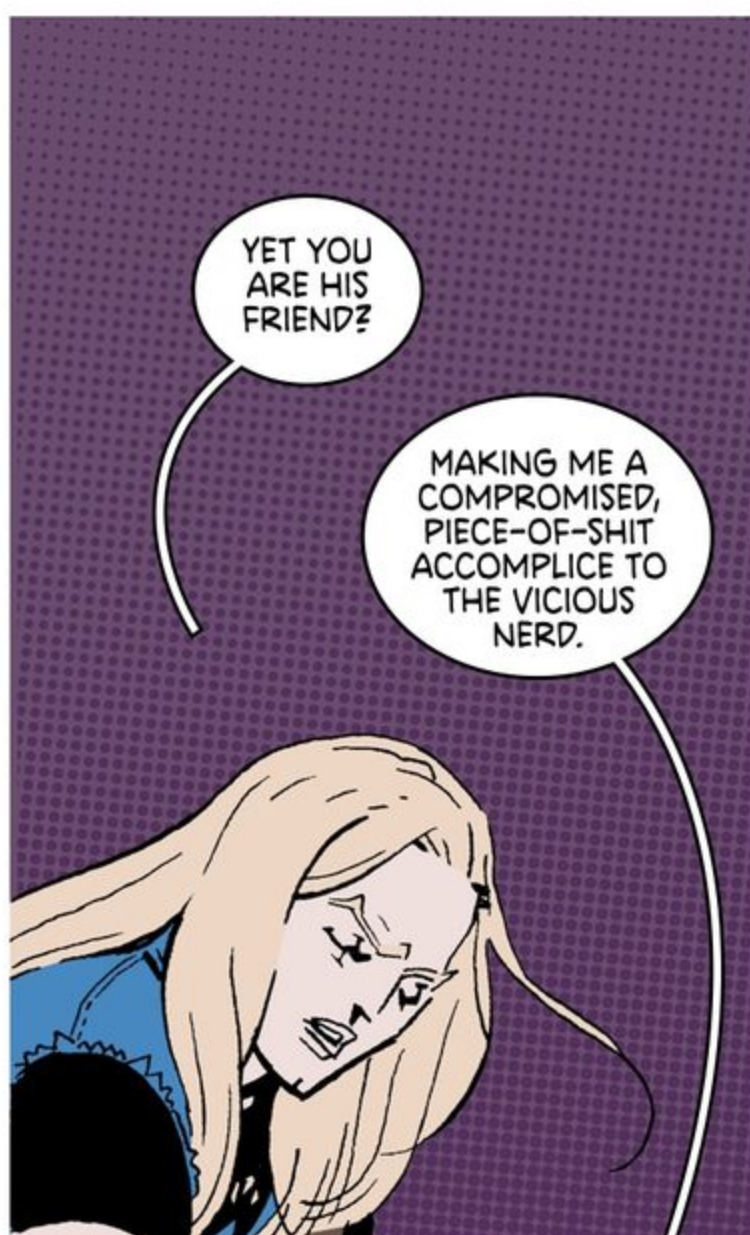
HUSH...

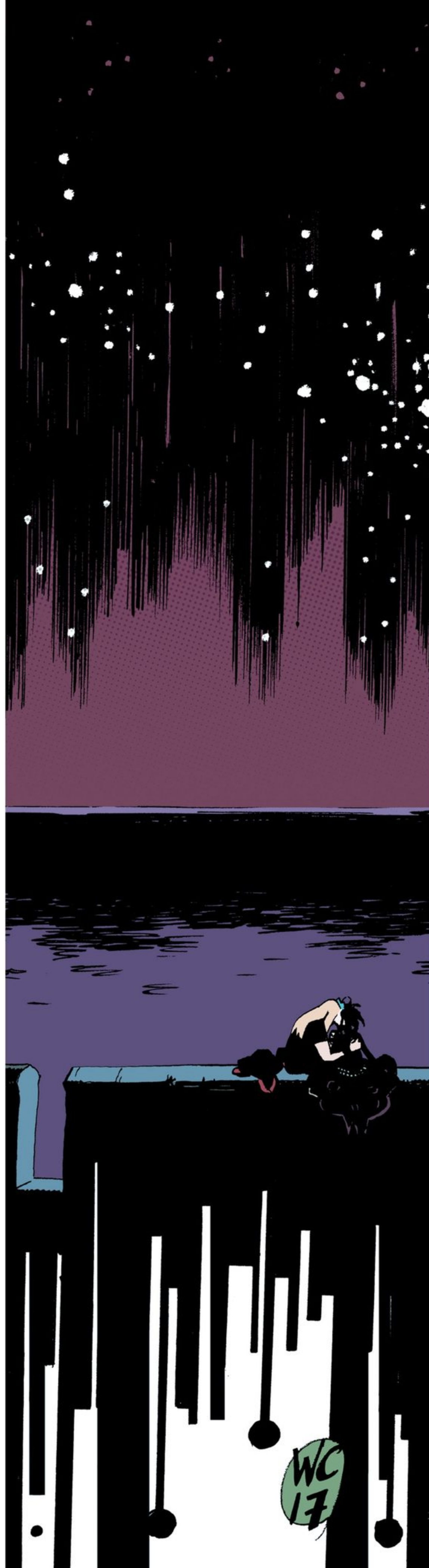












TO BE CONTINUED...

DEAD LETTER OFFICE

Send comments and questions to
WriteRemender@gmail.com!
Mark letters "OK to print".

Ah, a nice moment there. We've seen Petra sell out in a fairly huge way, can she make that turn back to being who she was like Helmut says? Can any of us? Of course, knowing what Petra did to Billy--and knowing that Helmut doesn't know--there are many roadblocks to any perfect conclusion. Probably it'll all work out for the best, like all young romance (insert sarcastic tone). But for now these two get a little bit of happiness.

There're a lot of plates spinning right now. Over the course of 29 issues we've set up many characters and many different stories, but we're getting close to the big pileup. What is coming up is bigger than anything we've done before. Many mysteries to be unraveled, new love, achieved revenge, teen fun, and drug abuse. It's all leading to one giant collision just around the bend...

To the Deadliest of Classes,

I am writing to you guys for the first time, and for that I apologize that it has taken me this long! But after everything that has happened in and out of the halls of Kings Dominion; the reveals, the twists, the absolute and utter heartbreak at the betrayals, the gut punches that I endured at the death's of favorite characters, the disappointment that some characters who I believe to be most vile have survived and continue to breathe air, and the relief that at least for now Marcus and Maria have not become dearly departed, and Saya (my favorite character) is still clinging to life, I just had to write in!

Full disclosure, I am not as eloquent as others who have submitted letters to the Dead Letter Office (please forgive me), many of them saying the very things

that I have been thinking and feeling about each and every issue of DEADLY CLASS so simply put, you guys are Awesome! The stories, OMG, the stories! They are universal regarding how "real people" feel and act regarding wanting to fit in, and belong and to some extent the things that they are willing to do to achieve it. The way you guys have managed to translate onto the pages of DEADLY CLASS the struggles of young people who have been wounded physically and mentally, who are trying to find their place in the world and have to continue to be on guard because trust, true love, and loyalty are qualities that don't really have a place in their world all the while trying not to break under the crushing expectations that have been thrust upon them by their parents, their clans, their school and their "friends" is truly amazing!

Mr. Remender, I have been following your work since I picked up the "End League"! (To those fans of Mr. Remender who for whatever reason haven't read it yet, please stop reading this letter and go out and find those back issues or trades! It's a great comic!) After reading it, I knew I wanted to read more of the books you were writing! I began reading LOW, a comic title aptly applied to such a dark, haunting, and suffocating work which no matter how "low" the characters sunk, or how many times they seemed to be on the cusp of winning only to lose, I still came back for more! Black Science hit the comic stands and I couldn't get enough of Grant McKay and his team ("family") of Dimension-automats! Everything about it from the themes of trying to make order of the world by being on the outside of it trying to fix it, to the regrets and would-a, could-a, should-a moments that have Mr. McKay hoping he can somehow break and remake time and

space and correct his mistakes and the mistakes of others has been the most wonderful of train wrecks that is his life to read! Not because I like the ugliness of the things he is going through, but rather because underneath all of the ruggedness that he and his family have gone through, are going through, and still have to go through, there is the strong element of redemption, hope, and family! Those elements persist, and give the characters hope, and therefore gives the reader (me and millions of other readers) hope too! I know this is a DEADLY CLASS letter page, so I hope I haven't overstepped my bounds by talking about Black Science and LOW!

And like so many others that have written in, enough cannot be said about the artwork that we have been privileged to gaze upon! Wes Craig, Jordan Boyd (DEADLY CLASS), Matteo Scalera and Moreno Dinisio (Black Science), and Greg Tocchini and Dave McCaig (LOW) have done such beautiful work on those titles. I'm kind of a purest (with many caveats) when it comes to story and art. I feel a comic should have both a great story and great artwork! That's why I read comics, for the story AND the artwork, and the teams working on DEADLY CLASS, Black Science and LOW are some of the best, if not the best, in the business doing it right now!

For a while I had stepped away from comics because it seemed, to me, a lot of the work being put out was retread. Oh, there were a few good story arcs here and there, but overall, I had seen it, and read it before. But with DEADLY CLASS it was immediately fresh, and different in its retelling of young angst, family, love and loss. And with each issue you continued to top the issue before, and take the story in

different, unpredictable, and yes, at times excruciatingly heart-breaking turns, which made it that much more refreshing and addictive! It is my understanding that a goal of writer is to make their characters relatable to their readers to the point that the reader empathizes for them, cheers for them and mourns for them should the time come! You have achieved that and more for me with DEADLY CLASS!

You guys took a chance on stories that are definitely not mainstream, you had the guts to push forward with your vision of what you want comics to be and produced stories and characters that continue to transcend expectations! You guys get that comics are a BIG deal for many of your readers! You take into account that some of us don't have a nearby comic shop and that it takes considerable effort to get to a store that provides comics. You also know that comics cost money and every month there is a decision made regarding what comics to get or not get! With DEADLY CLASS, it's the easiest decision I make that month! The work, time and effort you put into your title shows! You don't take your reader for granted! I remember someone saying, and I don't know if it's true or not, but that when certain music companies were trying to decide what singles to put out they had a "food test". After playing the song, they would ask their test audience, "if you were hungry and only had enough money for the music, or to buy your favorite hamburger, would you buy the single or the hamburger." If the audience said the song, the music company figured they had a hit on their hands and they put it on the radio! You guys make it so easy to choose DEADLY CLASS over any other comics (or hamburgers!) out there! For that I am so grateful and appreciative!

Thank you for your work and dedication to your craft, and for putting out such an awesome comic called DEADLY CLASS!

Chad A. Jones

Thanks, Chad. We take this job seriously. Comic books are expensive and not always easy to acquire. If you go in on a Wednesday and pick up a batch of comics at \$3.99 apiece, you have to be given as much entertainment as you would consuming other media. No matter what got you into comic books or how you found your way to our comic book, our priority is to keep you reading and excited. As a lifelong comic book reader and professional, I understand how easy it can be to become disenchanted with a comic. Two or three issues where you don't feel like you got your money's worth or don't feel the creators were giving their all is about all it takes to make you disengage and move down the road to the next comic. So we all give everything we have to every issue, treating each one like a first issue in hopes that we continue to earn your support and keep you entertained. I know how rare it is to be inspired to take the time to write a letter and we appreciate it.

Hello!

I am a huge DEADLY CLASS fan and I would love to someday do a cover variant for that amazing comic. I know I am not a professional comic book artist, but I am working on my own comic so maybe someday I will have more recognition (but that's not the point of my email). I absolutely adore the new character Helmut, so that's why I redrew his awesome drawing from issue 24. If this drawing is featured inside of one the DEADLY CLASS issue, it would mean a LOT to me (and I would die of happiness!). DEADLY CLASS is a real emotional

coaster ride. It makes me laugh, it makes me cry of sadness and even of joy. I am truly hooked.

Thank you for all these emotions
Emmanuelle Hamelin

It's so great! Thanks for sending it in. Helmut has grown into one of my favorite of the cast as well. He was entirely borne out of a drawing Wes did. I then built his backstory and personality on top of that design. That's my favorite part of making comic books--the unexpected sparks that come from that collaboration.

We do our best to print any letter or art sent in to us, so if any of you are inspired to do the same, hit the drawing board to see your letter or drawing in an upcoming issue.

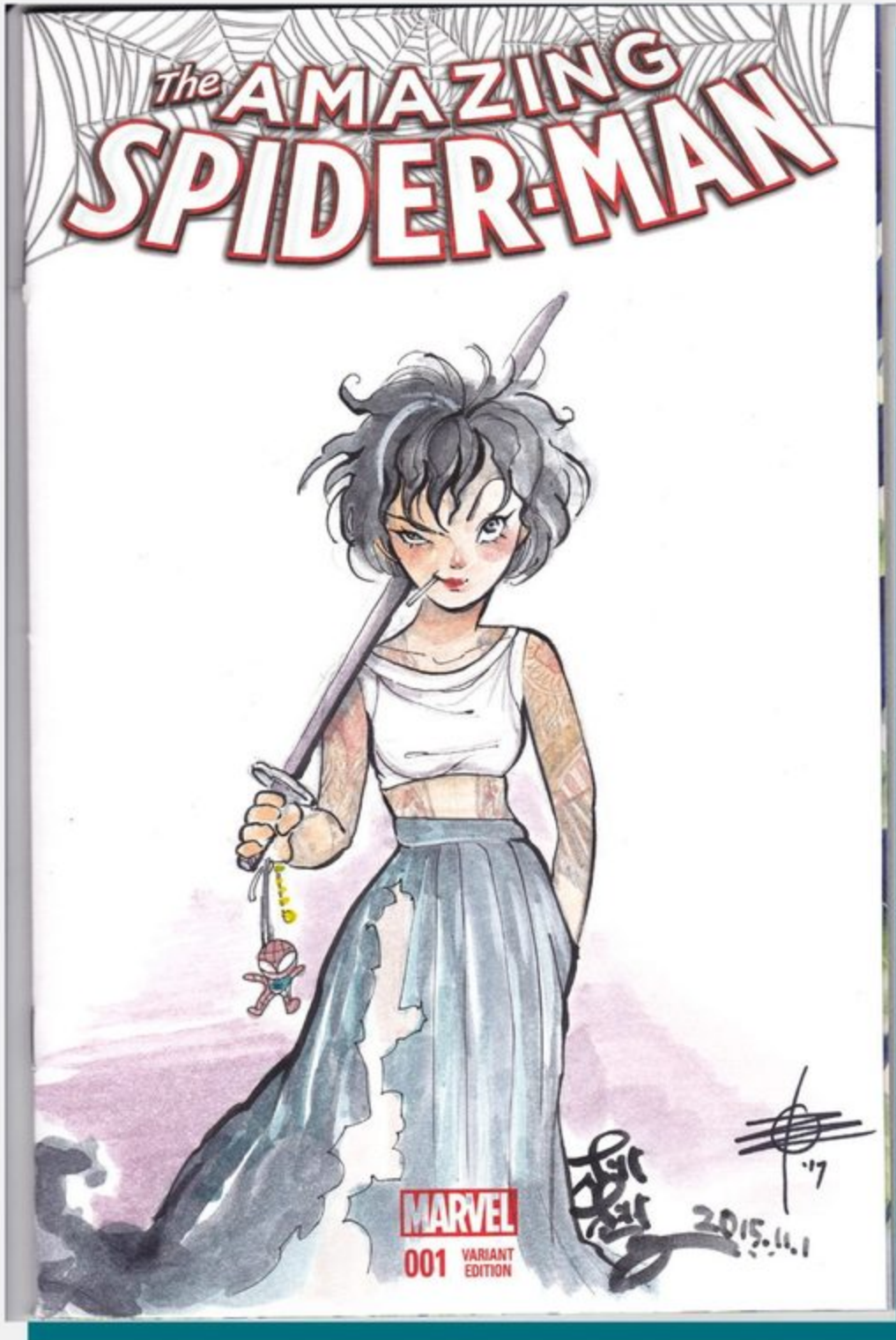
Next month we do a time jump. I don't want to spoil anything, but it's going to be a bit jarring at first. Issue by issue, it will all come into focus. Couldn't be more excited about the events coming up. Look forward to sharing the story with you all.

See you in 30 days,

Rick

THE DEADLY ARTS

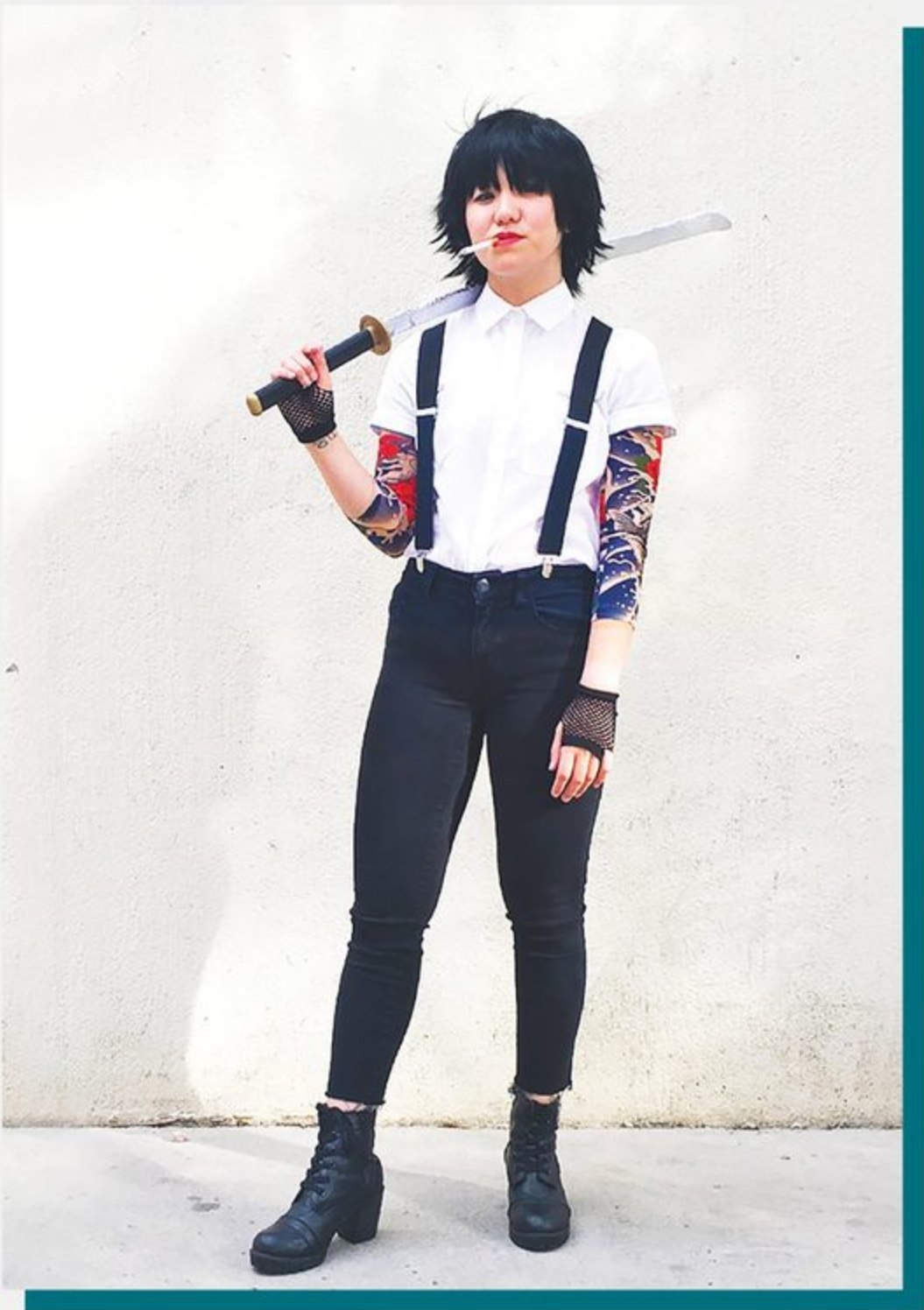
We welcome your fanart! Send them with the email marked "OK TO PRINT" to: WriteRemender@gmail.com.



by Anthony Duma



by Emmanuelle Hamelin



@jennagraces

"F***ing awesome! Amazing world building,
just really dense, smart stuff. Don't miss it!"

—Robert Kirkman

"Very much the opulent fantasy you'd expect."

—Kieron Gillen

"Will suck you in, chew
you up, and spit you out."

—Nerdist

"Has the potential to be
thrilling and strange, and
we need more of that in
comics."

—Comics Alliance

"Gorgeous."

—UPROXX

"There are few sure-fire pairings in
life. The sandwich industry lives on
peanut butter and jelly. Cinema has
its Han Solos and its Chewbaccas.
And in comics, we have Rick
Remender and Jerome Opeña."

—IGN

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